

volume 53: number 1
2020 fall

ROM

MAGAZINE of the ROYAL ONTARIO MUSEUM

INTO THE WILD

WINNING SHOTS OF SOME
OF THE MOST REMARKABLE
MOMENTS IN NATURE

p. 28

WINNIE-THE-POOH

A WALK THROUGH THE
HUNDRED ACRE WOOD

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Ancient Egyptians

Who they were.
How they lived.

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FALL 2020



**WHO
THEY
WERE**

AMULETS FOR
PROTECTION IN
AFTERLIFE

NESTAWEDJAT
C.700-680 BC
THEBES, EGYPT

**HOW
THEY
LIVED**

AGE:
35-49 YRS

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The presentation of this exhibition is a collaboration between the British Museum and the Royal Ontario Museum. The ROM is an agency of the Government of Ontario. Image: Inner coffin of Nestawedjat, 25th Dynasty, about 700-680 BC, EA 22812a. © The Trustees of the British Museum.



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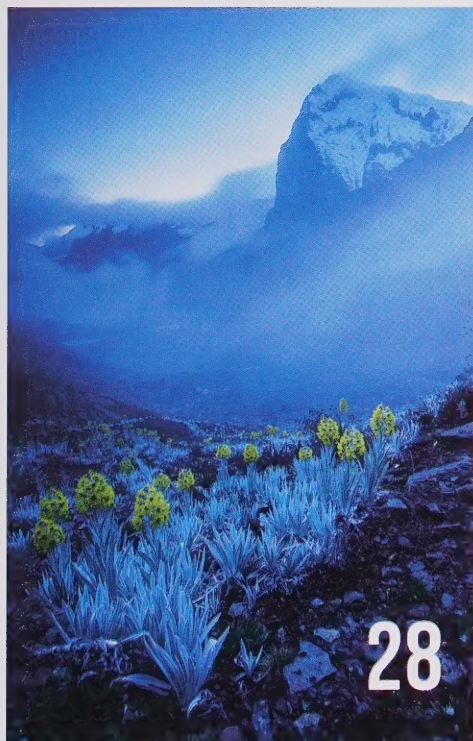
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SILVIA FORNI

SENIOR CURATOR, AFRICAN ARTS AND CULTURES

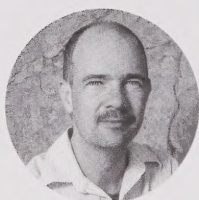
Forni has been working with African art and artists for more than twenty years. She is interested in the tensions, dynamics, and feedbacks that inspire contemporary creators in Africa and the way art challenges how Africa has been constructed in the Western imagination.



MARIE VANDENBEUSCH

PROJECT CURATOR: EGYPTIAN TOURING EXHIBITIONS, THE BRITISH MUSEUM

Vandenberg is the lead curator of *Egyptian Mummies: Ancient Lives. New Discoveries*. Her research focuses on funerary and magical beliefs and practices in ancient Egypt.



JUSTIN JENNINGS

SENIOR CURATOR, LATIN AMERICAN ARCHAEOLOGY

Jennings regularly conducts fieldwork on early states in the central Andes. He is the ROM curator on the *Winnie-the-Pooh* exhibition. The father of four young children, he has welcomed many a fictional character into his home, including Winnie and his friends.



DANIEL ANTOINE

CURATOR OF BIOARCHAEOLOGY, THE BRITISH MUSEUM

Antoine is the co-curator of *Egyptian Mummies: Ancient Lives. New Discoveries*. His areas of expertise include the scientific study of mummies and human skeletal remains, human anatomy, ancient diseases, and hard tissue biology.

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A YEAR LIKE NO OTHER

Persevering in the face of adversity



This issue marks the return of *ROM* magazine in a year like no other. A global pandemic, the growing movement against anti-Black and anti-Indigenous racism, a worsening climate crisis; each of these occurrences alone would be enough to cause disruption on a global scale. Together, they represent a critical inflection point in human history. Now more than ever, the ROM has an important role to play in helping us better understand the past, make sense of the present, and shape a shared future.

Our collections, galleries, and exhibitions offer rich examples of humankind's perseverance in the face of adversity. How we share this knowledge with our audiences is of vital importance as we grapple with the societal and environmental challenges we are facing. With that in mind, following the longest closure in the Museum's history, we re-opened our doors with an ambitious slate of exhibitions that speak to resilience and innovation across art, culture, and nature—not to mention, the spirit of joy and whimsy to be found in one yellow-furred, honey-loving bear! *Winnie-the-Pooh: Exploring a Classic*, *Egyptian Mummies: Ancient Lives*, *New Discoveries*, and the ROM-original *The Cloth that Changed the World: India's*

Painted and Printed Cottons offer members a chance to be inspired by human ingenuity in its many forms. Whether highlighting the timeless power of storytelling, showcasing the enduring influence of textiles, or using modern technology to offer new insights into Ancient Egypt, these exhibitions bring to life our creative aspirations throughout the centuries, while also addressing troubling issues that remind us we are at another crucial tipping point in human history.

In that same spirit, we remain focused on ground-breaking research and committed to engaging with the pressing ideas and issues that define our times. The wildfires and hurricanes in today's headlines reinforce the urgency around the climate crisis, and we are bringing this issue to the forefront of our work with the establishment of the Allan and Helaine Shiff Curatorship of Climate Change. This timely position, the first of its kind at a major museum anywhere, reflects the growing role the ROM can play in deepening our understanding of climate science and providing evidence-based insights through innovative public engagement. Likewise, perennial favourite *Wildlife Photographer of the Year* offers a timely reminder of the precariousness and stunning beauty of

our natural world and the importance of preserving it. Additionally, with the establishment of the Isabel and Gino Vettoretto Curator of North American Archaeology, held by Dr. Craig Cipolla, we are reframing archaeology for the 21st-century, including better-establishing deeper relationships between museums and Indigenous nations in Canada and in the U.S. The ROM takes pride in being a global leader in addressing the most relevant topics of our day and, in the process, helping create a more sustainable world for future generations.

As we weather the pandemic, the ROM is committed to being an ever more vital cultural and community hub for the people of our city and province. Museums are places of belonging where we come together. This fall, I encourage you to come to the Museum to reconnect with one another through art, culture, and nature in a safe and welcoming environment. I look forward to seeing you here.

JOSH BASSECHES
ROM DIRECTOR & CEO

The ROM Reopens with a Focus on Safety and Comfort

Following the pandemic shutdown, the ROM welcomes visitors back to the Museum

With the reopening of the Museum and new health and safety measures in place, audiences can reconnect with one another again, through art, culture, and nature in a welcoming and safe environment. To ensure the wellbeing of our community along with an enjoyable museum experience, the ROM has followed the Province of Ontario's public health recommendations, implementing protocols and operational changes. These include timed ticketing and new temporary hours of operation, requiring visitors and staff to wear face masks and respect physical distancing, and frequent cleaning and enhanced disinfecting measures.

A limited capacity of less than half of our usual attendance offers visitors the opportunity to luxuriate in 25,000 square metres of space. Our special exhibitions and permanent galleries have all been retrofitted to reduce risk and facilitate a safe visit. These measures ensure that visitors can now journey into the past to study the wonders of ancient Egypt, delight in the rich tapestry of floral design, explore the captivating world of the dinosaurs, and wander the playful Hundred Acre Wood of Winnie-the-Pooh, without ever feeling crowded.

After your visit, we encourage you to expand your Museum experience through our #ROMatHome online programming, including educational activities and videos with ROM experts, available through the Museum's social media channels and website. ■



Visitors in the Samuel Hall Currelly Gallery following the reopening of the Museum.

Photo by Matt Forsythe.



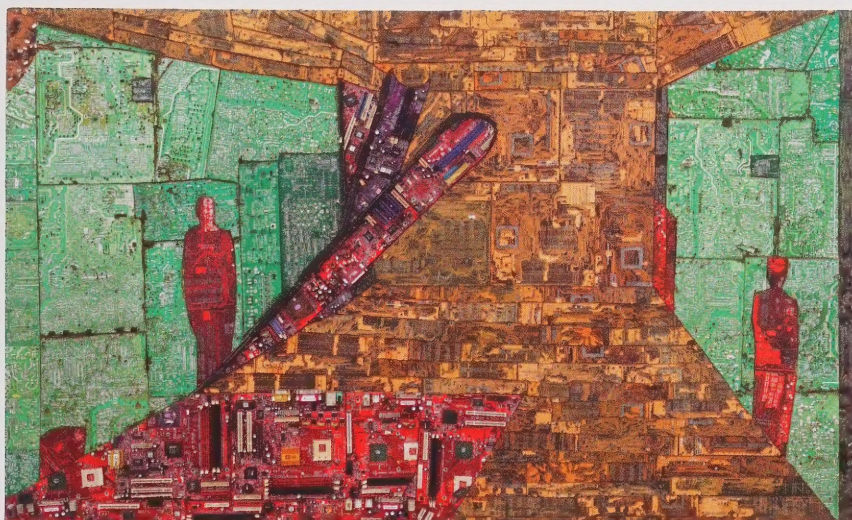
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Free with your membership



ELIAS SIME: TIGHTROPE

Friday, April 2, 2021
10:00 a.m. to 5:30 p.m.

Representing the first major travelling survey of Ethiopian contemporary artist Elias Sime, this exhibition features large scale, intricately woven and densely layered artworks that draw on their materiality to comment on humanity, ecological sustainability, and the resilience of nature. *Elias Sime: Tightrope* represents 28 artworks (including one from the ROM's permanent collection) and is the first Canadian presentation of this exhibition.

INTO THE DEEP: A TALE OF THREE WHALES

Friday, June 18, 2021, 10:00 a.m. to 5:30 p.m.
Saturday, June 19, 2021, 10:00 a.m. to 12:00 p.m.

In 2017, we shared the incredible journey of Blue, the ROM's beloved blue whale, in *Out of the Depths: The Blue Whale Story*. The extremely popular ROM-original exhibition told the story of nine blue whales that died tragically in the Gulf of St. Lawrence in 2014, and the unprecedented opportunity it presented for research and conservation. Fast forward a few years and we are going back to the depths. Showcasing the ROM's commitment to Canada's iconic Atlantic whales, this exhibition features Blue alongside two newly acquired skeletons: the critically endangered right whale and the deep diving sperm whale. With immersive experiences, *Into the Deep* compares three unique giants while highlighting the extensive research and conservation efforts being undertaken to save these highly at-risk mammals.

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DISEASE EVOLUTION

MALIGNANT CANCER FOUND IN DINOSAUR

New research shows evidence of advanced disease in dinosaur bone

A malformed lower leg of a Centrosaur, initially thought to be a healing fracture, has led researchers from the ROM and McMaster University to the discovery of osteosarcoma (an aggressive bone cancer) in the dinosaur.

We know that a mass extinction event marked the end of dinosaurs 66 million years ago. With the discovery of each dinosaur fossil, scientists study the bones to build a picture of what life looked like in the Mesozoic era. This is the first time a

malignant cancer has been diagnosed in dinosaurs—a discovery that offers groundbreaking insights into the diseases that existed millions of years ago.

The findings, published in *The Lancet Oncology*, examine the fibula from *Centrosaurus apertus*, a horned dinosaur that lived 76 to 77 million years ago. David Evans, the James and Louise Temerty Endowed Chair of Vertebrate Palaeontology at the ROM, Mark Crowther, Professor of Pathology and Molecular Medicine at McMaster University, and Snezana Popovic, an osteopathologist at McMaster University, noticed the unusual properties of the bone and decided to assess it at a bone-cellular level.

"Diagnosis of aggressive cancer like this in dinosaurs has been elusive and requires medical expertise and multiple levels of analysis to properly identify," says Crowther. Using a normal fibula from a dinosaur of the same species, as well as the fibula of a human with a confirmed case of osteosarcoma, the researchers were able to confirm the diagnosis. The extensive

invasion of the cancer throughout the bone suggests that it persisted for a considerable time period of the animal's life and may have spread to other parts of the dinosaur's body prior to death.

According to Evans, an expert on horned dinosaurs, the research reveals that the dinosaur was suffering from an advanced stage of osteosarcoma. "The cancer would have had crippling effects on the individual and made it very vulnerable to the formidable tyrannosaur predators of the time. The fact that this plant-eating dinosaur lived in a large, protective herd may have allowed it to survive longer than it normally would have with such a devastating disease."

Osteosarcoma is an overgrowth of disorganized bone, that spreads rapidly both through the bone in which it originates and to other organs, including most commonly, the lung. This research establishes a clear link between human disease and diseases of the past and opens the doors to a greater understanding of the genetics and evolution of animal diseases.



The tumour (yellow) on the fossil fibula is clearly revealed in the CT-based 3D reconstruction; gray is the normal bone, and red delineates the medullary cavity.



Horned dinosaur *Centrosaurus apertus* with malignant bone cancer.

MEDICINAL LEECHES

GENOME SEQUENCING— THE FINAL FRONTIER OF DNA ANALYSIS

Sebastian Kvist on how a new study offers insights into the powerful anticoagulants present in leech saliva

BY SHEEZA SARFRAZ



Sebastian Kvist, Curator of Invertebrates at the ROM, and an international team of researchers recently published results on genome sequencing the *Hirudo medicinalis*, a European leech used in the treatment of medical conditions today. Led by Kvist, the team focused on the diversity of blood thinners (anticoagulants) contained within the genome and the results of the study were published this summer in *Scientific Reports*.

Here, Kvist talks about how this study provides insight into the evolution of bloodfeeding and how it will allow medical professionals to better understand the use of leeches in their practice.

How commonly are the *Hirudo medicinalis* leeches used in medicine today? Have they always been popular or has there been a surge in their use?

Sebastian Kvist: The European medicinal leech is commonly used to decongest veins after build-up of blood following skin grafting or digit replantation. Some of their blood thinners are created synthetically and administered to patients at risk of stroke or other blood clotting diseases.

Their frequency of use can be difficult to estimate, but North America in general, and the US in particular, are at the forefront of hirudotherapy (the use of leeches in medicine).

This species was highly prevalent in medieval Europe, where it was used to treat a variety of conditions that, at the time, were thought to be caused by an imbalance of bodily fluids. As science-based medicine replaced humeral theory,

in combination with past over-harvesting of leeches (which led to their scarcity), leeches fell out of favour. Since the beginning of the 20th century, however, we have seen a rise in the use of leeches in modern hospital settings—I think that it is safe to say that we are currently seeing a surge in their use.

Do the saliva and its efficacy in thinning blood vary from one leech species to another?

Although this is an incredibly complex question, the simple answer is yes. Our lab at the ROM focuses on trying to understand the repertoire of blood thinners in different species of leeches and our initial results suggest that each species produces different blood thinners, with varying efficacy in thinning human blood. We are exploring the reasons underlying these variances, whether they be in the choice of hosts or simply that some proteins evolved much later in the history of leeches.

How is bloodfeeding in leeches different from say mosquitos or horse flies?

Bloodfeeding seems to have evolved independently dozens of times throughout the history of our planet. The independency means that there is no single ancestor to all blood feeding animals but, rather, that several blood feeding organisms have evolved their own set of characteristics that allow them to feed on blood.

What is common in blood feeders is that they all need to find the host, get to the blood and keep the blood flowing during feeding. This is equally true for vampiric birds, bats, insects and leeches. However,

the ways in which these actions are realized differ greatly between species.

Some leeches possess jaws and teeth to “bite” their prey whereas others possess an eversible straw-like structure (proboscis), much like a mosquito. The mouth parts of horse flies are highly modified and don’t resemble those of leeches at all.

Beyond this, the blood thinners in the saliva look very different between these species, but some of them have much the same effect. It is important to note that some leeches possess over 20 different blood thinners in their saliva, but several of these act on the same targets in the human body.

What can genome sequencing tell us about the evolution of bloodfeeding in leeches?

Genome sequencing is, in many ways, the final frontier of DNA sequencing because it is meant to capture the entirety of the genetic makeup of the organism. Because of this holistic approach, genome sequencing is poised to inform us about *all* the blood thinners in an organism, as opposed to previous methods that targeted specific thinners. And so, we are approaching a system where we are able to determine not only which blood thinners are present, but also which are absent.

This matters greatly to the evolution of blood feeding because the absence of a protein can mean that it has not evolved within a certain lineage of leeches. In addition, genomic sequencing allows us to find specific regions of the genome that are common to all species of leeches and this will ultimately allow for more data-rich analyses to decipher the evolutionary tree, or Tree of Life, for leeches.

SOLAR SYSTEM

THE OLDEST FLUIDS IN OUR SOLAR SYSTEM COULD HAVE SUPPORTED THE RAPID FORMATION OF EARLY LIFE

BY JONATHAN DEKEL

The Royal Ontario Museum's iconic Tagish Lake meteorite may hold the key to understanding the building blocks of life.

An international group of scientists, led by researchers from the ROM, used state-of-the-art techniques to map individual atoms in minerals formed in fluids on the asteroid at the birth of our solar system. Their findings, published in *Proceedings of the National Academy of Sciences* and since covered by major media outlets across the globe, reveal the oldest molecular fluids in the solar system could have supported the rapid formation and evolution of early life.

"We know water was abundant in the early solar system," explains lead author

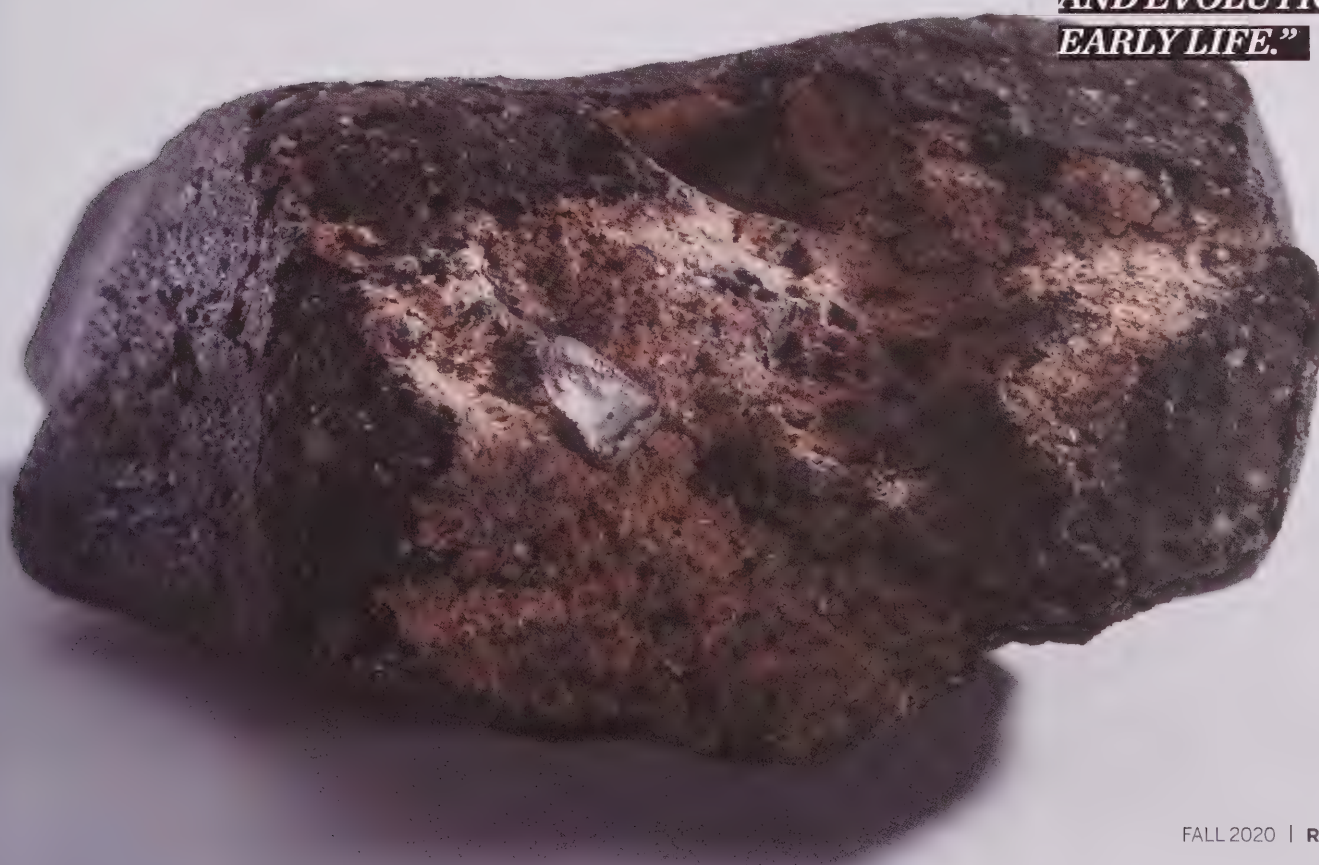
Dr. Lee White, Hatch postdoctoral fellow at the ROM, "but there had been very little direct evidence of the chemistry or acidity of these liquids."

The Tagish Lake carbonaceous chondrite was retrieved from an ice sheet in B.C.'s Tagish Lake in 2000, and later acquired by the ROM. This provenance means the sample used by the team has never been above room temperature or exposed to liquid water, allowing the scientists to confidently link the measured fluids to the parent asteroid.

Dr. White and the rest of the team, which includes researchers from McMaster and York University, used atom-probe tomography, a technique capable of imaging atoms in 3D, to target molecules

formed on the asteroid's crust. This new atomic-scale research allowed them to uncover the first evidence of the sodium-rich (and alkaline) fluid conditions preferential for the synthesis of amino acids, opening the door for microbial life to form as early as 4.5 billion years ago.

**"THE OLDEST
MOLECULAR FLUIDS
IN THE SOLAR SYSTEM
COULD HAVE SUPPORTED
THE RAPID FORMATION
AND EVOLUTION OF
EARLY LIFE."**



Tagish Lake meteorite ROMESM52292. On view in the Teck Suite of Galleries: Earth's Treasures

A CAMBRIAN PUZZLE

An ancient, fossilized marine worm crawls into the light

BY KARMA NANGLU



Artistic reconstruction of *Gyaltsegglossus senis*. The foreground illustration shows *Gyaltsegglossus* as it would appear while motile. The background illustrates the posture of the animal while attached to the sea floor during suspension feeding.

A marine worm with a strange crown of tentacles, a discovery published in the journal *Current Biology*, is the latest new species to be named from the famous, 506-million-year-old Burgess Shale.

Located in the Canadian Rocky Mountains, the Burgess Shale has remained one of the most important fossil-bearing deposits in the world for more than 100 years. While most fossil sites preserve only the hardest parts like shells and teeth, the animals of the Burgess Shale can exhibit details as minute as feathery limbs, stomachs, and eyes.

This new species, *Gyaltsegglossus senis* (pronounced “Gen-zay-gloss-us senis”), is an extraordinarily well preserved animal known as a hemichordate. Despite being only two centimetres in length, it shows fine anatomical structures such as a crown of six feeding arms covered in tentacles. Most importantly, its anatomy is a combination

of characteristics found in the two modern groups of hemichordates: the enteropneusts and the pterobranchs. In short, this species helps illuminate the early evolution of this group of animals, a topic which remains a point of major debate among biologists and palaeontologists.

At the heart of this debate is that the two modern hemichordate groups are very dissimilar morphologically and ecologically. Pterobranchs are microscopic animals that feed using tentacles on their arms. On the other hand, enteropneusts (sometimes called acorn worms) are worm-shaped burrowers. Although their relationship is strongly supported by molecular data, few details of their anatomies would suggest any close affinities. This confusion has only been compounded by the poor fossil record of hemichordates. Being almost entirely soft-bodied, they are unlikely to be preserved in most fossil localities.

The discovery and description of *Gyaltsegglossus* is a major turning point in this discussion. Primarily, it suggests that at one point early in their evolutionary history, hemichordates may have possessed features of both the pterobranchs and enteropneusts simultaneously. This suite of characteristics may have allowed early hemichordates some flexibility in their style of feeding: like a pterobranch they could grab food directly from the water, and like an enteropneust they could feed on organic material in marine mud.

All specimens of this new species were discovered in 2010 by a ROM team led by Jean-Bernard Caron (Richard M. Ivey Curator of Invertebrate Palaeontology) during field explorations from a single isolated block of sedimentary rock. If that block had been missed during fieldwork, this unique new form would have forever gone undiscovered.

KARMA NANGLU is currently a Peter Buck Deep Time Postdoctoral Fellow at the Smithsonian National Museum of Natural History.

TRUSTEE ELECTION RESULTS

The ROM membership program is an important aspect of the Museum's commitment to public access and accountability. Pursuant to the ROM Act, ROM Members elect three of the twenty-one positions on the Board of Trustees. A call for nominations to fill one vacancy for a membership-elected Trustee was made in the *ROM* magazine, Winter 2019, on our membership web page and in a Members eNews notice. Two candidates were nominated, and an election was held from May 11 to May 25, 2020.

Brian Astl was elected by the membership for a three-year term of office from July 1, 2020 to June 30, 2023. An experienced business leader and entrepreneur, he has been a patron of the ROM for 15 years.



The ROM congratulates Brian Astl and looks forward to working with him on the Board. The ROM also thanks its Members for their interest and participation in the Trustee election.

ROM FOR YOU

Since 2010, the ROM's Volunteer Outreach team, ROMForYou, has delighted audiences that are unable to visit through in-person presentations on the Museum's iconic collections and special exhibitions. Undeterred by the pandemic, our engaged volunteers have been using Zoom presentations to bring the wonders of art, culture, and nature to retirement residences, nursing homes, community groups, and hospitals.



Indigenous community members during a solidarity rally with the Dakota Access Pipeline protesters, November 5, 2016 in Toronto.

Archaeology and the Future

Challenging old belief systems and offering fresh perspectives on colonial histories

BY CRAIG CIPOLLA

Ask anyone about archaeology and they will almost certainly tell you that it has *something* to do with the past. Or perhaps, if you ask specifically about archaeology in North America, they'll tell you about collecting arrowheads—some might even share a story about how they once found one themselves! While archaeology involves the study of objects from history, archaeologists find and study material traces of past human lives to say something about them in the present.

But what does it mean to think about the past in the present? How do people *back then* relate to the problems that we face today? What do the world's current climate crisis, our myriad struggles for social justice, or the general anxieties we face about the future have anything to do with archaeology?

Archaeology offers us the unique opportunity to identify the assumptions that we hold dearest and to shake them until they fall apart. I refer to such assumptions as “defaults”—the “settings” that we inherit from our parents, our family and friends, and our communities. I believe that archaeology has the potential to show us that other possibilities exist—there are

other ways to be human; there are other ways of relating with the world around us. Archaeology can't just be about the past. It is about the intersections of past, present, and future.

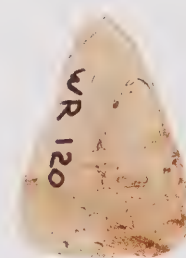
Without a doubt, archaeology offers fresh perspectives on colonial histories (a major theme of my research), but the archaeological record also provides a means of challenging colonial belief systems that still persist today. For example, “terra nullius” was a designation often used to justify European colonialism. The phrase translates to “no person's land” but was used to mean “unimproved land,” or, in other words, land that had not been modified to fit European expectations.

Colonial powers used the terra nullius designation to justify their actions, wresting lands from Indigenous peoples across the globe. And this narrative still continues to haunt us—ranging from recent struggles surrounding pipeline projects on Indigenous lands to debates about Mount Rushmore.

Almost always justified as “improving” or modifying the land from a settler-colonial perspective, these changes—including the environmental, cultural, and health risks associated with



"THESE COLLECTIONS ARE THE RESULTS OF DISASTERS AND FINDING THEM AT THE BOTTOM OF RIVERS SHOWS JUST HOW WRONG TERRA NULLIUS WAS."



Above left: Map of "voyageurs highway" (a major fur trade route) connecting Montréal and Fort Chipewyan.

Above right: Brass trade kettle (ROM collections).

Below right: Stone arrowhead (ROM collections).

Below left: Wooden knife handles found in the French River, Ontario (ROM collections).

Opposite: Craig Cipolla discussing archaeology with his students on the Mohegan Reservation (Summer 2019).

pipelines or the desecration of sacred Indigenous sites in the case of Mount Rushmore—disregard, or deny, far-deeper Indigenous histories and forms of expertise. They also tend to assume that settler-colonial transformations are the only (and best) ways of relating to the land.

Both Indigenous oral records and archaeological traces show just how skewed such interpretations and claims are. There are alternative ways of relating to the land that are distinctly not Euro-colonial nor capitalist.

To take a local example, Ontario's fur trade developed only through a heavy reliance upon Indigenous knowledge and understanding of the land, particularly of rivers and portage routes. ROM archaeologists and scuba divers looked into these riverways in the mid-twentieth century and found thousands of European-produced trade objects left over from the fur trade. Most of them sunk to the bottoms of rivers after canoe

accidents, perhaps due to traders shooting dangerous rapids to save time. These collections are the results of disasters and finding them at the bottom of rivers shows just how wrong *terra nullius* was. First, the artifacts would not have been in those particular rivers without Indigenous knowledge and expertise; European colonists relied heavily on Indigenous people to find trade routes in the first place. Second, the artifacts' presence along river bottoms stands as direct evidence of colonial failures—the rivers literally took many fur trader lives along with their trade goods because of trader *misuses* of the riverways.

Archaeology also speaks to our long-term relationship with things and how that association changes us, for good and bad. If you're anything like me, you might find yourself frustrated by the fact that, without use of a smartphone, you can't remember phone numbers or manage your way around a city. In just a decade or so, smartphones have completely changed the way most of us relate to the world around us. We focus on the obvious advantages of smartphones without thinking critically about the changes they have helped introduce.

We are far from the first people to embrace new technologies; for at least 2.5 million years, humans and our ancestors have been busy innovating new types of artifacts, ranging from stone tools to CT scanners, each meant to improve their lives in some way. Archaeology

offers a valuable, long-term perspective on the impacts of technological changes like these.

Take, for instance, the fur trade goods just mentioned. The archaeological record contains information on how some of these new colonial introductions to North America—including brass kettles, steel knives, and various forms of firearms—transformed how people related to their worlds.

Guns offered technological advantages for hunting but, as with smartphones, their impacts were more than simply functional. Reliance on guns for subsistence practices eventually took the emphasis away from stone tool production, a highly specialized form of expertise. Once this skill fell out of practice, it was difficult to relearn. (If you want evidence of this, I would recommend trying to make your own arrowhead!) As those skills receded, there was an increased reliance on European traders for access to firearms or other means of feeding one's family and community.

Changes like these factor directly into many popular understandings of colonialism and Indigenous history today. Material changes and other transformations that came about as a result of European colonialism are often framed as evidence for the disappearance of various Indigenous peoples. This forms the second side of the double-edge sword of colonialism. The first justified an annexation of lands because Indigenous peoples didn't relate to them in European ways; the second justifies continued colonialism on the basis that Indigenous people had changed too much (by adopting European-introduced ways of life). By looking critically at these entanglements of the past, we gain new appreciations for the entanglements we are part of today.

For example, the discipline of archaeology itself is not immune to colonialism. Unfortunately, there are many parallels between the way fur traders exploited North

American landscapes for profit and how archaeologists have traditionally conducted their research. That is to say, archaeologists were often outsiders extracting materials for personal academic benefit with little to no recognition of whose land and whose heritage they were intruding upon.

The last four decades have increasingly brought these ugly truths to the fore. How do we recognize the full diversity and breadth of the past if we only ask questions that are interesting to Euro-colonial archaeologists like me? We can't. This is why some archaeologists have begun partnering with Indigenous communities and nations. The most impactful work in this area is conducted by projects that integrate Indigenous sensitivities, interests, needs, and expertise, with the goal of changing what archaeology will become in the future.

I currently have the privilege of co-directing an archaeological project in Connecticut with the Mohegan Tribe. Since 2010, we have trained diverse groups of students each summer, studying Mohegan-colonial histories together through the excavation of Mohegan household archaeological sites. Our collaborative methods help us understand settler colonial history in a way that is different from how we might understand it apart from one another. This is to say that through collaboration, our project is greater than the sum of its parts. Most importantly, we are also modelling a progressive and open-minded archaeology so that our students can continue to remake the discipline in ways that take into account the things they have learned while working collaboratively at Mohegan.

In the *Archaeology of the Americas* section of the ROM, we care for literally thousands of arrowheads along with many other types of artifacts. Although traditionally prized only for the bygone times from which they originated, they are very much a part of our world today. From the deep Indigenous histories and Indigenous knowledge systems that the artifacts once participated in, to the problematic ways in which they might have been collected and housed in the intervening years—arrowheads allow us to reflect critically on how we relate to one another and to the world around us. An archaeology of the 21st century is one that is open to allowing such humble archaeological materials to challenge us in ways that reshape who we are and what we want to become. ■

CRAIG CIPOLLA is the Isabel and Gino Vettoretto Curator of North American Archaeology at the ROM.



Craig Cipolla is the co-author of the newly-published *Archaeological Theory in Dialogue*, a conversation between five scholars from different backgrounds on the central issues facing archaeology today. In this book, the authors explore how archaeologists conduct fieldwork, conceptualize the past, and engage with the political and ethical challenges that face archaeology in the 21st century





Towards Social Change

ROM Trustee Rita Shelton Deverell on museums as therapy, change-makers, and leaders for an informed future

The first woman to lead a university journalism program in Canada, Rita Shelton Deverell is a producer and a theatre professional who co-founded Vision TV to increase multicultural programming and entertainment in media. Deverell has been on the ROM's Board of Trustees since 2017. As the new chair of the Collections, Engagement, and Research committee at the Museum, she discusses how the ROM's openness to timely and relevant conversations uniquely positions it to move society toward an informed future.

What excited you most about the ROM when you joined the Board?

RITA SHELTON DEVERELL: Like many Canadians, I have been visiting the ROM since forever. However, five years ago, a lecture at the Museum proved an exciting game changer. That afternoon, three outstanding women of colour associated with the ROM convinced me to metaphorically raise my hand and step forward to become a Trustee.

The ROM was hosting the event "Exploring Black Feminine Identity" on October 13, 2015 and the Honourable

Jean Augustine (the first Black woman to be a federal cabinet minister) was the keynote speaker. I had also gotten invitations to the lecture from Sadia Zaman and Sylvia D. Hamilton. Sadia, my colleague of 30 years, was then the Managing Director, ROM Canada (now CEO of the Inspirit Foundation). Sylvia, a brilliant Afro-Nova Scotian poet, documentary maker, and professor, was unveiling her visual arts installation.

As part of her speech, Jean Augustine said, "Some of you may remember the bad old days of *Into the Heart of Africa*. The ROM intends to do better and you have to help." What excited me was the expressed intention of the ROM to do better in the present and future on matters of inclusion and diversity.

And I thought, the best way for me to help at my age and stage would be as a member of the Board of Trustees.

What role do you think museums play in our lives today and how can they help inform our future?

Museums offer significant windows into the past. If they can look with clear eyes at those pasts and their subsequent effects on the present, then museums are uniquely placed to lead us into the future.



Above:
An exterior
view of the
ROM.

Inset:
Rita Shelton
Deverell,
courtesy of
ACTRA.

There are important conversations taking place at the ROM that highlight the critical role of museums in our society. To take a handful of examples: there is the process of repatriation of sacred Indigenous ceremonial objects and remains. First, the ROM recognizes that these objects and remains are not in the hands of their rightful owners. Then, having acknowledged this wrongdoing and theft, regardless of the original motivation, the ROM moves forward with repatriation and supporting reconciliation. The Museum is open to discussions on difficult contemporary issues, such as acknowledging the voices of the #MeToo movement alongside the *Modernism on the Ganges: Raghbir Singh Photographs* exhibition. There is also the forthcoming appointment for the Curator of Climate Change. Such an initiative certainly goes beyond debates on whether climate change is a reality, a crisis, or a fabrication. The ROM is uniquely positioned to allow us to move into informed futures.

You have said that your mother had a special appreciation for museums and that she never let her memberships lapse. Has that influenced your relationship with museums?

My late mother, a lifetime resident of Houston, Texas, experienced an improvement in wellness when she visited museums and galleries. People have a rise in endorphins, unless the museum subjects them to images that insult, exclude, or misrepresent their cultures. I am so grateful that my mother lived long enough not to have her museum enjoyment challenged for 35 happy post-civil rights years. I am glad that the ROM launched its social prescription program, a therapeutic offer to improve visitors' wellbeing.

One trait inherited from my mother that is probably important here is a tenacity gene for dealing with large, legacy institutions. Recently, I was a panelist in a "Women as Public Intellectuals" forum, where one of my fellow speakers, an effective white social activist, quipped, "Rita has always been better at working for change inside institutions than I have!" If that is true, it is another attribute passed on from my mother.

There is a distant connection between you and George Floyd—you went to the same high school in the US, albeit at different times. Given the current support for, and awareness of, the Black Lives Matter movement, do you think we will see a wider embrace of anti-racist values?

Yes. My connection with George Floyd is not distant measured in time (I was in high school 35 years earlier

when Houston schools were still segregated), or distant in space (our homes were seven blocks from each other). Our connection is distant measured in life chances: I was an only child with two parents, employed always at decently-paying jobs, and able to finance my education through an MA from Columbia. George Floyd had four siblings, a single mother, and was not able to complete his college education.

"The challenge now is to insist that the just-woke, the once-woke, and the wannabe-wokes stay awake to anti-racist values."

Did my much better life chances protect me from the fate of George Floyd? The answer is an obvious "yes," since I have been able to thrive for 75 years. The terrible reality, though, is that my Black son who is Floyd's age lives in a fragile world. In the wrong place at the wrong time, my son does not inherit and benefit from his much more advantaged life.

Yes, there are hopeful signs in the present advancement of anti-racism awareness. I heard a Black male executive of a large legacy institution, bigger than the ROM, say, "We've got the diversity now, but little inclusion. I'm working on that and I've got management support." The family of the Indigenous woman, Joyce Echaquan, who died while recording racist treatment in a Canadian hospital is filing a lawsuit. The family speaks at a moment when they know they cannot be silenced.

The challenge now is to insist that the just-woke, the once-woke, and the wannabe-wokes stay awake to anti-racist values. ■

HOW TO
SEE IT

FLORALS: DESIRE & DESIGN

On until February 15, 2021

European Special Exhibitions Gallery,

Level 3

Desire and Design

How eighteenth-century global trade ushered in a golden age of botany

BY DEBORAH METSGER

In the 1700s, plants, flowers, and floral motifs were powerful symbols of social standing in European societies. The prestige associated with florals was a product of European imperialist ambitions and global trade at the time. The French, Dutch, and English East India Companies, among others, imported spices, tea, and luxury goods that, for the most part, were only affordable to the elite and rising merchant classes. The luxury goods included painted porcelain ceramics, Chinese wallpapers, and hand-painted Indian cottons—all decorated with patterns and flowers that were exciting and new. Together, these goods spawned an enthusiasm for a hybrid Asian artistic style that drove the fashions of the day—for the home, and for the wardrobes of the leisured classes.

Western Europeans were especially eager for the vibrantly coloured Indian cottons (“Indian chintzes”) that, unlike linen, wool, and silk were both washable and colourfast. Indian chintz proved so popular that Britain and France imposed formal legislation between 1686 and 1774 prohibiting its import and use for dress or furnishings, in order to protect their domestic textile manufacturers. Despite the ban, imports continued.

The British East India Company (EIC) fanned the fires of consumer desire for chintz by custom-ordering designs from India that catered to “English taste.” The English preferred cloth decorated with flowers that were domestic and familiar—rose, tulip, dianthus, narcissus, morning glory, peony, prunus, chrysanthemum, and marigold—often painted on a bright white background, much like Chinese porcelain.

Occasionally, EIC officials altered their instructions, requesting that Indian artisans run with their imagination and create “exotic” designs with rambling fanciful patterns of their country—in this way catering to both the thirst for a perceived Asian artistic style and the growing popularity of “exotic” (non-native) plants in Europe.

In the 1700s, European interest in plants from other continents rose as a result of another aspect of wider commercial and imperial ambitions. Surgeon botanists working for the East

India Companies, and other natural historians travelling the globe, explored distant continents documenting the vegetation, and searching for plants of economic importance or medicinal value to generate trade. Botanical gardens were established in foreign lands, and seeds, roots, and shoots of local plants were sent to private collectors and botanical gardens on the continent. There, skilled gardeners grew them and developed new horticultural varieties that were more suitable to Europe’s cool climate. Gradually these exotic plants made their way into private gardens and conservatories and were sold in nurseries.

The form, and even the colours of plants introduced from distant continents, were often drastically different than European native plants. This incredible diversity altered European perceptions of the natural world and increased their estimates of the numbers of plants on Earth. As the numbers of plants increased, so too did the desire and need for standardized systems to name, describe and organize them. Several botanists devised plant classification systems, but it was the Swedish botanist Carl von Linné (Linnaeus) who revolutionized the process of ordering and naming plants with an easy-to-use sexual system of classification—dividing plants into groups based on numbers of male and female parts—and a binomial nomenclature whereby plants were assigned a generic name and a species name. Linnaeus’s system of names is still used for all living organisms.

The process of describing plants was not left to the botanist and his words alone. It relied heavily on detailed drawings and coloured illustrations of the live plant as a record of the features required to describe and classify it.

Scientifically accurate botanical illustrations or “plant portraits” focussed on the flowers and included separate illustrations of each flower part. Thus, the 18th century (1750-1850) ushered in an era that is often referred to as the “Golden Age of Botanical illustration,” when illustrators and flower painters were in high demand to document the newly encountered plants and record the beauty of elite gardens.

Florals: Desire and Design is presented in conjunction with *The Cloth that Changed the World: India's Painted and Printed Cottons* which showcases how India's painted and printed cottons revolutionized art, fashion, and science. *The Cloth that Changed the World: India's Painted and Printed Cottons* is on until September 26, 2021 in the Patricia Harris Gallery of Textiles and Costume, Level 4.



Above right:
Illustrations of
the sacred lotus
(*Nelumbo nucifera*),
a plant native to
India.

Below:
English overdress
in *robe à l'anglaise*
(fitted back) style,
made in Coastal
southeast India for
the European market.
Around 1740–1749.
Cotton, hand-drawn,
mordant-dyed,
resist-dyed.



**"IT IS IN THE REALM
OF BOTANICAL ART
THAT THE TWO
PARALLEL STORIES OF
GLOBAL TRADE AND
FLORAL FASCINATION
INTERSECT."**

It is in this realm of botanical art that these two parallel stories of global trade and floral fascination—in the decorative arts, and through scientific discovery—intersect.

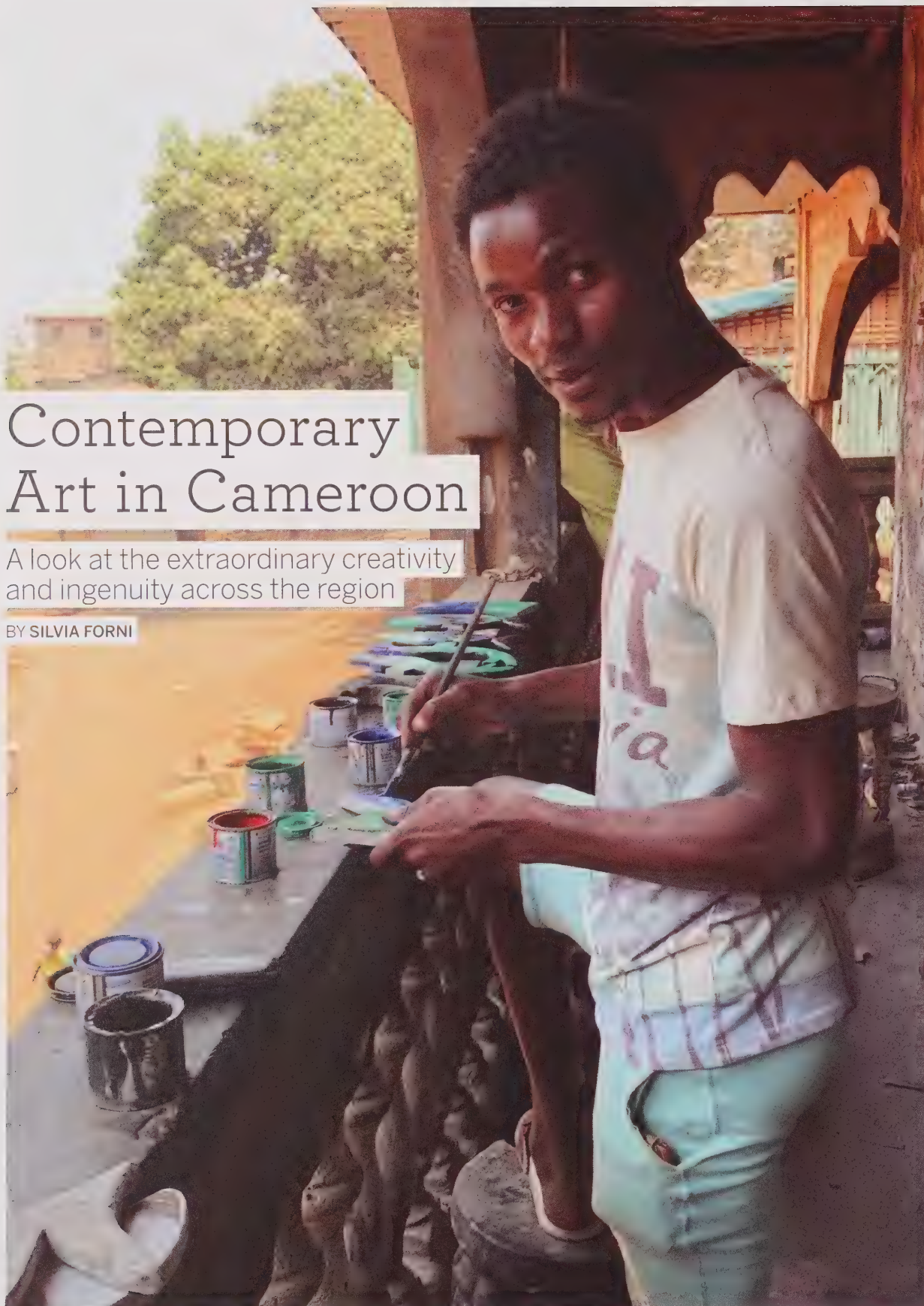
Advances in engraving and printing technologies made it easier and more affordable to publish botanical illustrations. These works were then distributed to interested patrons in books, magazines, and even nursery catalogues, and became another highly desirable commodity that fed scientific curiosity and provided access to the latest plant fashions. Published botanical illustrations circulated and reappeared as hand painted motifs on ceramics and patterns on textiles, offering additional symbols of social currency for the home. Florals dominated the decorative arts and fashion of the day, and eventually became more widely accessible. European botanical discoveries and floral desires and designs in the 1700s truly changed the world. They laid the foundation for modern botanical sciences and continue to influence the decorative arts. The plants growing in our gardens, the botanical artwork on our walls, and the floral motifs adorning our homes and clothing are all lasting legacies of this era of global trade and floral fascination. ■

DEBORAH METSGER is Assistant Curator of Botany at the ROM.

Contemporary Art in Cameroon

A look at the extraordinary creativity and ingenuity across the region

BY SILVIA FORNI



Left:
Apprentice
working in
Amadou Feou's
workshop. Njinka
Quarter, Foumban.
February 2020.

Opposite left:
Outdoor
workspace of
Justine Gaga's
Studio Art 123.
Bonendale.
March 2020.

Opposite right:
One of the
murals designed
by Barthélémy
Toguo decorating
the walls of his
contemporary art
space Bandjoun
Station. Bandjoun.
February 2020.



In February of this year, just before the world shut down, I traveled to Cameroon for a three-week research expedition into the country's robust art market. Though Cameroon is the African nation that I am most familiar with, I had not been back since 2013. And the goal of this trip was, in large part, to reconnect with people and places that I had visited in the past.

I had first arrived in the central African nation in 1998 as a graduate student looking to answer research questions about creativity and tradition in the contemporary art market. Amongst other things, I was looking to discover how a creative ecosystem functions, how artists sustain, manage, and sell their work, and how to write a history of contemporary artistic production. Over the subsequent years, my research location shifted from potters' compounds in the Ndop Plain in the country's Northwest region to artists' studios in the bustling cities of Yaoundé and Douala, but many of these questions continue to be relevant.

There is an extraordinary wealth of creativity and ingenuity across Cameroon. Historically, the nation is known as one of the most art-rich areas of the African continent—a place where chiefs, sacred kings, and religious leaders would build complex palace structures in bamboo or adobe, depending on the ecology of the region, and where leaders, notables and family heads would visually assert their status by wearing and displaying elaborate artworks made of fibre, wood, metal, and terracotta. Today, cities and villages continue to be important artistic centres, home to workshops and studios but also museums, galleries, exhibition spaces, art centres, and markets that cater to local, rural, and urban dwellers, as well as expatriates and international patrons. Cameroon is also the birthplace of several well-known, Europe-based contemporary artists, such as Barthélémy Toguo and Pascale Marthine Tayou, and globetrotting curators including Koyo Kouoh, Executive Director and Chief Curator, Zeitz MOCAA and Bonaventure Ndikung.

In studying Cameroon's art scene, one may be tempted to draw a facile geographical divide between rural and urban artistic milieu. Yet, as in many other African countries, this separation does not correspond to the reality on the ground. The contemporary Cameroonian art scene is a complex space of interconnected relationships and trajectories linking urban and rural spaces in fruitful and interesting ways. For example, while most academically trained artists have studios in Yaoundé or Douala, many still maintain profound ties to family villages in rural areas, and the premier art institutes in the country, whether professional schools or universities, are all located in smaller centres such as Mbalmayo, Dschang or Foumban. Likewise, Bonendalé, where Justine Gaga and Joel Mpah Dooh have their spaces, is a rural artistic community, quite removed from the hectic rhythm of Douala. And Bandjoun Station, the large contemporary art space founded by Barthélémy Toguo, is located at the core of the Grassfields region, a few kilometres outside the town of Bafoussam.

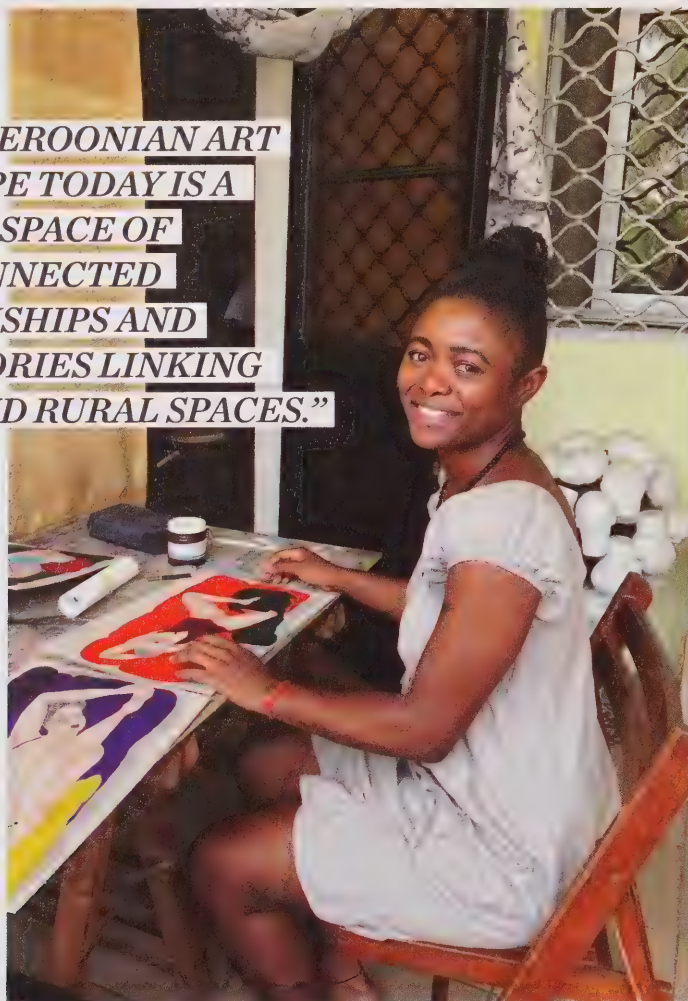
This interconnectedness also extends to the artists themselves. As described to me by Marilyn Douala Bell, the co-founder of Espace Doual'art, the most longstanding contemporary art centre in the nation, historically there has been a sense of kinship that ties the different generations of



Above:
Espace Doual'art.
Douala. February
2020.

Below:
Gabrielle
Bandjeck
working in Salifou
Lindou's studio.
Bonamoussadi.
March 2020.

***"THE CAMEROONIAN ART
LANDSCAPE TODAY IS A
COMPLEX SPACE OF
INTERCONNECTED
RELATIONSHIPS AND
TRAJECTORIES LINKING
URBAN AND RURAL SPACES."***



practicing visual artists. Douala Bell calls this the "grand frère" system, whereby an artist that had gained some level of maturity and visibility on the local and international art scene would invite his younger "brothers" to share his space. Today, this system continues to hold in parallel to more formal training opportunities. Students spend their summer in the studios of practicing artists, where they have the chance to develop and experiment, while also participating in the multiple conversations that animate the life of a studio. All the artists that I was fortunate to meet during my three-week visit had stories to tell about their times with senior mentors who took them under their wings. Though, as in all families, there may be tensions and rifts, one perceives a palpable sense of familiarity and respect connecting so many of the "brothers," and in recent years an increasing number of "sisters," on the scene.

It is therefore not surprising that, while traveling to international art fairs provides a good sense of the up-and-coming new generation of Cameroonian artists such as Boris Nzebo, Marc Padeu, Boris Anje, Jean David Nkot, and Ajarb Bernard Ategwa, the opportunity to visit artists at their places of work provides a much more complex and rich understanding of the ecosystem where they practice. And more broadly to view contemporary art from the African continent not as a new and unexpected trend, as it is often portrayed, but rather long-term historical development. ■

SILVIA FORNI is Senior Curator of Global Africa at the ROM.



Above:
Jean David Nkoti
and Hervé Youmbi
in Nkoti's studio.
Douala. March
2020.

Below:
Joseph-Francis
Sumégné in his
studio. Yaoundé
February 2020.

HOW TO
SEE IT

EGYPTIAN MUMMIES

On until March 21, 2021

Garfield Weston Exhibition Hall,
Level B2

Detail, mummy
of a young boy.

83
7-13
1
22108

Exploring Ancient Lives

The newest exhibition at the ROM provides unique insights into the lives, mummification, and deaths of ancient Egyptians

BY MARIE VANDENBEUSCH
AND DANIEL ANTOINE

A**FTER TOURING THE WORLD**, the exhibition *Egyptian Mummies: Ancient Lives. New Discoveries* is making its final stop at the ROM, before the mummies and objects return to London. An exhibition such as this one requires many years of planning. The project began in 2015 when research was conducted on the six mummified individuals that became the exhibition's protagonists. The mummies were scanned using the latest technology available, in this case a Dual Energy CT scanner that provides high resolution images without the need to unwrap their fragile remains. Each individual was virtually explored, revealing for the first time since their mummification what lies underneath the wrappings, and providing unique insights into their lives, mummification, and death.

These more sophisticated imaging techniques are allowing us to learn about past embalming practices and funerary beliefs. We are discovering more details about the state of health and age-at-death of the individuals, and are offered a unique window into life in ancient Egypt. With scientific advances, previously unattainable levels of understanding were unlocked using a team of experts, including bioarchaeologists, Egyptologists, conservators, and scientists. This exhibition shares these discoveries with the wider public, revealing the lives of the six mummified men, women, and children.

Research on the mummies in the British Museum's collections is ongoing. As science and technology evolve, their virtual analysis will continue to reveal new information that can seldom be gained via other sources of evidence from the period. It is only through the study of the individuals' carefully preserved remains that we are able to further our understanding of the people who lived thousands of years ago, providing rare insights into their state of health, their beliefs, and the elaborate methods used to prepare the body for the afterlife.

Bracelet of Nimlot, 22nd Dynasty, reign of Sheshonq I, about 940 BC, said to be from Sais, Egypt, gold and lapis lazuli, British Museum EA 14594 and EA 14595.





NESTAWEDJAT was a married woman and lived at Thebes around 600 BCE. Before starting this research, we knew very little about her life other than her name and title inscribed on her three wooden coffins. The CT scan data revealed a wealth of new information, from the way she is embalmed to the presence of intriguing amulets among the wrappings.

The embalmers used well-established methods to prepare her body, removing her organs and embalming them separately, extracting her skull brain via the nose, and pouring vast quantities of resin over her body to aid preservation. A couple of amulets, in metal and stone or faience, were placed around her neck. Their shape and meaning remain a mystery, although they were certainly meant to protect her in the afterlife.

As a Chantress of Amun, **TAMUT** performed rituals in the temple of Karnak, one of the largest religious complexes of the ancient world. She belonged to a family of priests of high status and her father worked in the same temple. Her cartonnage case, with its intricate decoration, and the presence of many amulets and other trappings placed on and in her body, reveals the care with which she was prepared for the afterlife.

The CT scan showed the particularly good preservation of her skin, as well as her hair, which was cut short at the time of her death. The scan also revealed that she was suffering from atherosclerosis (plaque in her arteries), a sign of cardiovascular disease, and she was at risk of a stroke or a heart attack, although it is not possible to tell whether this was the cause of her death. Her age at death (between 35 and 49 years) and appearance are in sharp contrast with the image seen on the cartonnage case. There, Tamut is depicted as a young woman wearing a long wig and an elegant semi-translucent dress.

Left: Inner coffin of Nestawedjat, 25th Dynasty, about 700–680 BC, Probably Thebes, Egypt, Wood and plaster, EA 22812a.

Right: Mummy of Tamut, Early 22nd Dynasty, about 900 BC, Probably Thebes, Egypt, British Museum EA 22939.

IRTHORRU was also a priest, but lived in Akhmim, around 200 kilometres from Thebes. He participated in the worship of several gods and probably shared his priestly duty across several temples. Irthorru's body was carefully embalmed, his arms crossed over his chest, with several amulets carefully placed on and in his body. A healing *wedjat* eye amulet was placed on his left hand to grant him protection after death.

Surprisingly, few layers of linen were used to wrap his body and his outer shroud hides the fact that his mask only covers his face and does not fully surround his head. The rest was modelled to create the appearance and expected shape of a full mask. This unique example confirms the embalmers' and craftsmen's creativity in the development of new techniques.

Unfortunately, without a name or title, many mummified individuals remain unidentified. As is often the case, the vibrant cartonnage case encasing the remains of the **TEMPLE SINGER** was inscribed with her name but, sadly, this area is now damaged and her name is illegible. Her physical remains, however, reveal the great care with which she was prepared for the afterlife. Her mouth and neck were delicately packed so that her features would remain the same once mummified. Small pellets of gold were scattered on her skin. As ancient Egyptian gods were believed to have skin made of gold, this addition was perhaps used to bestow upon her divine qualities.

Surprisingly, in spite of the careful preparation of her body, a handful of small amulets seems to have been thrown disorderly inside her abdomen via the incision used by the embalmers to remove her internal organs. Believed to offer protection in the afterlife, they may have been forgotten and inserted at the last minute.



Left: Mummy of Irthorru, Late Period, 26th Dynasty, about 600 BC, Akhmim, Egypt, British Museum EA 20745.

Right: Singer of the Interior of Amun, 22nd Dynasty, around 800 BC, Thebes, Egypt, British Museum EA 25258.



Very few children were embalmed during the Pharaonic period. The trend changes with the arrival of the Romans, when mummification appears to become accessible to a broader spectrum of society. Unlike the other mummified individuals presented here, we know—broadly—where the mummy of the **YOUNG CHILD** was found. His grave was excavated in the cemetery of Hawara, in the Fayum, and also contained the mummified remains of another four individuals. We do not know whether they were related, although their common features suggest that mummies and funerary trappings may have been prepared in the same workshops.

The child in the exhibition was delicately wrapped in vast amounts of linen. The mask covering his head was largely gilded, and a scene on the back of it shows the deceased—as a child—being purified by the gods Thoth and Horus. Even in Roman times, ancient beliefs persisted!

The analysis of mummies from Roman Egypt also shows that some traditions persevered, while other evolved. The external appearance starts being of paramount importance, with mummies from this period wrapped in artfully arranged bandages and surrounded by elaborate masks, portraits, and shrouds representing a more naturalistic depiction of the deceased's face.

The very well-preserved mummified remains of the **YOUNG MAN** show that mummification techniques were more varied. In the case of this young man, no attempt was made to remove the internal organs. In spite of that, their preservation is remarkable. The bones were in the process of completing their growth and he was 17 to 20 years old when he died. His portrait, although reflecting his young age, does not reveal that he was overweight when alive, something that is clearly visible on the CT scan and may have been a factor in his premature death. ■

Left: Mummy of a young boy, Roman Period, about AD 40-60, Hawara, Egypt, British Museum EA 22108.

Right: Mummy of a young man, Roman Period, AD 140-180, Probably from Thebes, Egypt, British Museum EA 6713

THE ROM MUMMIES: PUSHING THE BOUNDARIES OF MUMMY STUDIES

By ANDREW J. NELSON

Why do people flock to exhibits that feature Egyptian mummies? Mummies are people. We can look at some mummies face to face, such as Antjau, while others, like Djedmaatesankh, are cloaked in mystery by her cartonnage, just beyond our gaze. These are the people who made the pots and sculptures and lived in the ancient settlements when they were vital, bustling communities—very different from the ruins we see today. They are ambassadors from the past who reach out to tell us about their lives, and as such, they demand our respect.

The ROM has nine human mummies in its collection, four of whom are on display. These mummies cover the entire span of the Egyptian Empire, from Predynastic times to the Roman period. They were part of the core collection gathered by Charles Trick Currelly, upon which the ROM was founded in 1914.

The ROM mummies have played an important role in the development of mummy studies. Nakht, a teenager from the 20th Dynasty deposits at Deir el-Bahari, was the subject of a scientific autopsy in 1974. A multidisciplinary team employed radiography, histology, and other analytical techniques. Nakht had not been treated like other mummies; he had not been eviscerated and his brain was intact (his parents apparently invested in his coffin rather than his mummification). He had two types of parasites: a tapeworm and schistosomes. The tapeworm would have come from eating contaminated pork, and the schistosomes from wading in infested pools of water.

This autopsy yielded abundant information about Nakht's age, health, and life (and a tunic, the oldest piece

of clothing in the ROM's collection), but it was also destructive. While the process then was state-of-the-art in the 1970s, non-destructive methods of studying mummies have now become the gold standard. Nakht was on the leading edge of that trend; in 1976, his brain was the first "mummy" to be scanned using computed tomography (CT). That feat was rapidly followed by the full body scan of Djedmaatesankh in 1977 (and again in 1994), revealing her spectacular collection of amulets. These scans, done at Hospital for Sick Children (SickKids) in Toronto, changed the world of mummy studies.

The research has continued since. In 2007, one adult and two baby mummies were loaned to Western University for CT analysis. The adult, ROM 910.5.2.3, was believed to be a male, associated with the coffin of a Wab Priest. To our surprise, she was in fact female. Later work associated her with a different coffin, and careful analysis by former ROM Egyptologist Gayle Gibson yielded the name **Nefer-Mut**, Chantress of Amun. This was no longer an inanimate mummy; she was a woman with a name and a profession—she came alive. The results of the scans have followed her as she has travelled throughout Ontario and China, as an ambassador from Ancient Egypt and the ROM.

Currently, research is focused on the conservation, X-ray, and DNA analyses of a mummy known as Djutmose, and on a child mummy, Nesmut, who was also a Chantress. There is a core team of ROM staff and enthusiastic volunteers keen to continue to push the boundaries of mummy studies, focusing on the Museum's collection, and there will be more to share on this work in the future.

ANDREW NELSON is Chair of the Department of Anthropology at the University of Western Ontario.

Mummy of Chantress of Amun, Nefer-Mut,
Excavated at the temple of Nebhepetre Montuhotep,
Deir el-Bahari, Egypt
c. 924–889 BC


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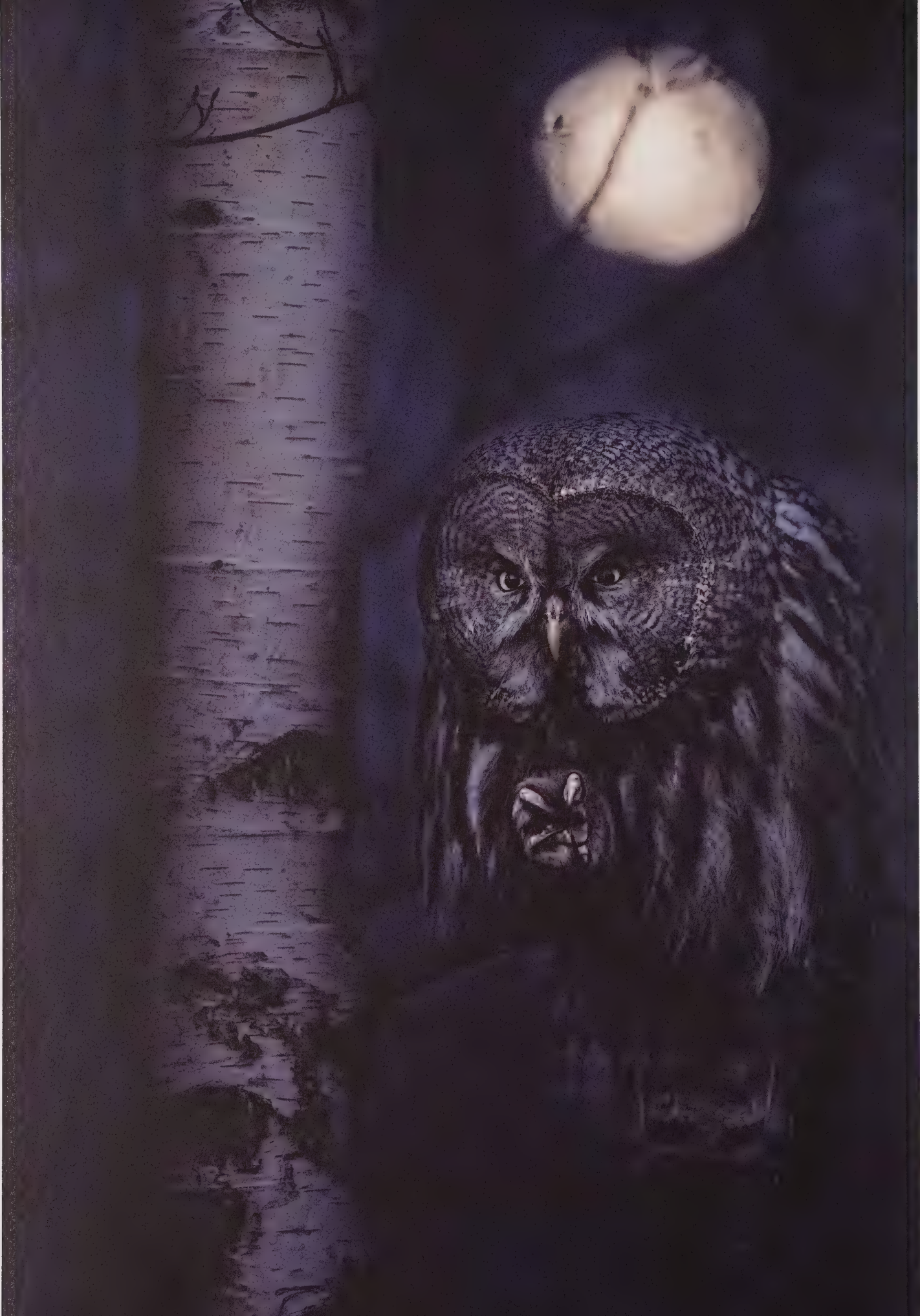
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HOW TO
SEE IT

WILDLIFE PHOTOGRAPHER

OF THE YEAR

On until May 2, 2021

Third Floor Centre Block,
Level 3

INTO THE WALD

A reflection on the astonishing diversity of our natural world

THE ROM'S PRESENTATION of the longest-running and most prestigious nature photography competition in the world enters its eighth year as *Wildlife Photographer of the Year* brings a new collection of breathtaking and awe-inspiring moments in nature. From vast, staggering landscapes to startling wildlife shots, the 100 prints capture the splendour of our natural world while provoking us to think about the human impact on the planet's biodiversity and the future of our interlinked world.

Opposite:
Night hunter
Jonas Classon
Sweden





△ Grand Title Winner
The Embrace
Sergey Gorshkov
Russia

Above:
△ Young Grand Title Winner
The Fox That Got the Goose
Liina Heikkinen
Finland

Below:
△ Highly Commended 2020
(Wildlife Photojournalism:
Single Image)
Amazon Burning
Charlie Hamilton James
UK

**WILDLIFE
PHOTOGRAPHER
OF THE YEAR**



Bubbling *with* Winnie-the-Pooh

Lessons from Winnie and his circle of friends



BY JUSTIN JENNINGS

HOW TO SEE IT

WINNIE-THE-POOH:
EXPLORING A CLASSIC
On until January 17, 2021
Roloff Beny Gallery,
Level 4

LIKE MANY OF US, I have spent a fair amount of the COVID-19 era thinking about social bubbles. It is not an entirely new exercise—I recall hours-long conversations in my youth about the people I would have in my lifeboat or tropical island—and now the pandemic has compelled us to reconsider the company we keep. The first few people into the bubble are often easy choices to make. You might bring in a best friend, sister, or parents. Then the choices get harder. How can you make a bubble that you *want* to be in for the long haul?

Some possible answers to this question come from an unlikely source: Cotchford Farm. Christopher Robin Milne spent most weekends of his childhood at this cottage in the British countryside. The only son of Alan Alexander and Daphne Milne, he would spend hours alone in the woods with his stuffies. One of these stuffies was Winnie-the-Pooh, a bear that would be immortalized in an eponymously named book that appeared in 1926.

Christopher Robin received Winnie-the-Pooh after his first birthday in 1921, and Eeyore, Piglet, Kanga, Roo, and Tigger would soon follow. The six stuffies came into their personalities after hours of play in his London nursery, and, after his family purchased their country home, the animals joined the boy when he played in the woods behind Cotchford Farm. His father added Rabbit and Owl to the stories that he would tell his son at night, creating an idyllic forest world where Christopher Robin and his friends could live in trees and have adventures all their own.

The Hundred Acre Wood is a fantasy elixir for today's troubling times, when almost everything seems broken or on the cusp of falling apart. Christopher Robin and his animal friends were sealed away from the world in the ultimate social bubble that, despite the occasional upheavals created by a heffalump sighting or blustery day, worked incredibly well to create a loving and supporting environment. As an adult, Christopher Robin credited the Hundred Acre Wood adventures for helping him through a sometimes-difficult childhood. Looking more closely at these stories can also help us create our best bubble lives.



“

Christopher Robin and his animal friends were sealed away from the world in the ultimate social bubble that worked to create a loving and supporting environment.

The first of Winnie-the-Pooh's lessons in creating an enduring circle of friends is to embrace difference and diversity. Not in animals—though who wouldn't want an owl in their bubble?—but in character. Pooh's innocence, Eeyore's glumness, and Tigger's boundless energy would be overwhelming on their own. Just imagine having nine Rabbits in your bubble bossing you around! Yet, the characters are perfect together because they complement each other.

Next comes mutual support. Christopher Robin and his friends are there for each other every time. Owl's house blows over? Piglet climbs out the mailbox to get help. Eeyore loses his tail? An adventure ensues to get it back. Winnie is stuck in Rabbit's hole after eating too much honey? Everybody gets together to pull him out. Those living in the Hundred Acre Wood are bound together by an unspoken pact of mutual aid.

“

Those living in the Hundred Acre Wood are bound together by an unspoken pact of mutual aid. The same should hold for our own social bubbles. Go all in—we need each other more than ever.



Illustration of the Hundred Acre Wood by Jacquie Jeanes is from the *Winnie the Pooh* exhibition at the ROM.



The same should hold for our own social bubbles. Go all in—we need each other more than ever.

The last bubbling tip from Winnie-the-Pooh is to talk it out. Winnie-the-Pooh might be “a Bear of Very Little Brain,” but he is not shy about his feelings. He often sings about them while walking through the woods and is quick to comfort Piglet and the others when they are down. The Hundred Acre Wood stories were, in part, a projection of a little boy’s anxieties—his stuffies could say things that were too big for him to deal with on his own. Our feelings can also get amplified as they bounce around our tiny bubbles and it is important to find ways to talk about them.

If there is a silver lining to the COVID-19 era, perhaps it is the focus it has brought to better community-building.

Diverse voices, mutual aid, real conversation—if we can build bubbles with these features then there is hope that we can build stronger, more vibrant communities once this novel coronavirus recedes. Sound farfetched? We’ve got the starter manuals already. All you need to do is scrounge a copy of *Winnie-the-Pooh* or *The House at Pooh Corner*, lie under a tree, and let the Bear teach you. Rum-tum-tiddle-um-tum! ▀

JUSTIN JENNINGS is Curator of Latin American Archaeology at the ROM and the ROM presenting curator for *Winnie-the-Pooh: Exploring a Classic*, organized by the Victoria & Albert Museum, London.

V&A Exhibition organized by the V&A.

Portraying a Literary Giant

As the ROM unveils a new portrait of Austin Clarke, artist Neville Clarke shares his thoughts on the creative process

BY ARLENE GEHMACHER AND PAMELA EDMONDS

Towards the end of his life, the Canadian portraitist John Wycliffe Lowes Forster (1850–1938) bequeathed a small group of his portraits and a nominal sum of money for the founding of a national portrait gallery of “eminent Canadians.” Today, the ROM is home to the Forster National Portrait Gallery, a discrete collection within the ROM’s holdings. (It is currently not on display.) The collection is composed of subjects Foster considered of cultural import at the time, including authors, performers, educators, and scientists. Recently, the portrait of Austin Clarke—a modern and contemporary cultural figure *par excellence*—was commissioned from the Forster National Portrait Gallery Fund, and now takes its rightful place within this foundational group as part of the upcoming installation *Austin Clarke: Recognizing a Literary Great*.

In tune with Forster’s original vision, Austin Clarke (1934–2016) was a renowned novelist, essayist, and poet. Born in Barbados, Clarke immigrated to Canada in 1955, attending Trinity College (University of Toronto). He would eventually go on to run for parliament for the provincial Conservative Party, and work as a journalist and author, focusing primarily on the complexities of life for Caribbean immigrants in Canada.

The installation is part of the Canadian department’s imperative to better reflect in its collection and displays the historical and contemporary diversity of Canadian society.

Artist Neville Clarke (no relation) was commissioned by Arlene Gehmacher, ROM’s Curator of Canadian Art, and Pamela Edmonds, Senior Curator, McMaster Museum of Art to create the portrait. Here, he speaks about his creative process and the significance of diversity in Canada’s cultural institutions.

As a portraitist, you are used to having subjects pose for their portraits. Unfortunately, Austin Clarke passed away in 2016. How did you modify your approach?

NEVILLE CLARKE: Of course, painting and drawing portraits from life is my usual and preferred approach. However, working from photographs and other reference materials can be integral to the creative process. In this case, numerous photos—amateur and professional—were gathered from family members, friends, and public spaces. It is also important to note that physicality is only one aspect of portraiture. I had met Austin in person on several occasions at the Arts & Letters Club of Toronto, as well as at other art-related events, and I had a sense of who he was.

Opposite:
Portrait of Austin Clarke (2018)
Neville Clarke (Jamaica, 1959–)
Oil on canvas
101.6 x 76.2 cm
JWL Forster National Portrait Gallery Fund

“I use light combined with tonal values to structure form and volume, and to evoke mood. The illumination on the face and upper body was a way to shape hard, lost, and soft edges.”



“I made a range of studies in pencil, watercolour, and acrylic paint over a six-month period to familiarize myself with Clarke.”

It was important for me to understand his complexities in order to know and appreciate his humanity. To do this, I spoke with his family and consulted writings by and about him. I found he was often described as a generous, compassionate soul who embraced simple pleasures such as cooking and music. But he also had intense political passions, and these didn't quite accord with the conservative principles of his Anglican belief.

Once you had a critical mass of photographs and other information, how did the concept for the portrait develop?

I would say it unfolded over time. Capturing the essence of the human form can communicate powerful messages and insight into the subject's psyche. For me, it was imperative that I understand both Clarke's physiognomy and his inner strength. I made a range of studies in pencil, watercolour, and acrylic paint over a six-month period to familiarize myself with him. I felt these different studies were critical in combing a clear path forward to individualize him, but in a way that also reflected his public persona. The studies allowed for the exploration of tangible attributes—the Order of Canada pin, the Trinity College tie, and his ever-present handkerchief, for example—but also the less obvious yet equally crucial aspects, such as skin tones and spatial relationships between figure and ground, as well as other idiosyncrasies that were signifiers of Clarke's monumental presence in Canadian culture.

Such as?

Well, for example, in one study—the penultimate one—I had included a visual reference to Lawren Harris in the form of abstracted shapes. They were subtle and, initially, they held the composition together, serving as a nod to iconic Canadian

content—effectively equating him with a member of the Group of Seven whose abstractions were inherently spiritual and philosophically elevated. In the end, though, I found the shapes and colours distracting rather than enhancing and I decided that the actual portrait of Clarke could be its own iconic content. Much in the same manner as the monumental, resilient tree trunk Harris featured in his iconic painting *North Shore, Lake Superior*.

Your use of light is also an important component of the portrait.

Very much so. Generally speaking, I use light combined with tonal values to structure form and volume, and to evoke mood. The illumination on the face and upper body was a way to shape hard, lost, and soft edges. I worked the light as a descriptive element, deliberately on the nose and mouth: those are distinctive Clarke features on their own, but they assumed an intensified importance in conjunction with the eyes. I've signalled that Clarke has a gentle demeanour—the slightly raised shoulder hints at an element of the casual—but make no mistake, his eyes command the viewer to engage with him. And that slight smile is disarmingly knowing. Very no-nonsense.

I also used light as a device to focus attention to a particular area of the painting and subject. In this regard, the light served a dual purpose: it was the background, but it was also a halo set in contrast to the figure in creating spatial depth. More importantly, it became an attribute that I think people across many cultures would recognize as symbolic of virtue. For me, as a Black Canadian, it resonated particularly loudly because it implicitly acknowledges the respect with which Clarke is regarded, as well as his steadfast beliefs in the face of adversity. His sensitivity to the challenges of immigrants trying to determine their identity in a new context spoke volumes, and I think not just to me.

What would you like visitors to consider when they view the portrait?

Clarke is now a feature portrait within Forster National Portrait Gallery, but my understanding of Austin Clarke, and it is my hope that viewers receive this from my portrait of him, is of a complex man—mild-mannered yet passionate; an individual who marched strongly and resolutely to the beat of his own drum. For me, Clarke's dreadlocks and round glasses became synonymous with the person whose name is now indelibly inscribed in Canada's pantheon, not just of literary giants but of civil rights activists. ■

ARLENE GEHMACHER is Curator of Canadian Paintings, Prints & Drawings at the ROM.

PAMELA EDMONDS is Senior Curator of the McMaster Museum of Art.

 **PLANS ARE UNDERWAY TO DISPLAY THE PORTRAIT IN THE SIGMUND SAMUEL GALLERY OF CANADA THIS WINTER.**

SHARED CULTURES ACROSS TIME



C OVID-19 has prompted a time of reflection, with people refocusing on what matters in our lives. And for many, it has reinforced our belief in museums, which tell the history of civilizations and enhance our understanding of our world.

The essential role of our Museum to reveal the past while remaining relevant to the present is abundantly clear in two new ROM exhibitions.

Egyptian Mummies: Ancient Lives. New Discoveries reveals the broad social history of ancient Egypt, told through the stories of six well-preserved mummies. This extraordinary exhibition from the British Museum explores the lives of real people pulled through time, to build a narrative about their traditions and beliefs.

The Cloth that Changed the World: India's Painted and Printed Cottons is a visual feast based on the Museum's renowned Indian chintz collection, the second largest in the world. And it offers a thought-provoking look at the influences of this globally coveted, multi-coloured printed cotton fabric, weaving together artistry, history, and social change.

Sarah Fee, Senior Curator, Global Fashion & Textiles (Asia and Africa), collaborated with her fellow ROM curators Alexandra Palmer, Deepali Dewan, and Deborah Metsger to tell the story of Indian chintz from early times to the present. The exhibition was made possible through funding from the ROM Friends of Textiles and Costume, the Burnham Brett Endowment Fund, and the Royal Exhibitions Circle.

These two exhibitions are historical yet contemporary. They represent a continuum of what people have shared across cultures and times. Our cultural legacy—viewing the past as present—is why the ROM matters. And your support matters more than ever, so let me thank you again, and welcome you back to your Museum.

— Susan Horvath, ROM Governors President & CEO

Susan

416.586.8055 | susanh@rom.on.ca | rom.on.ca/support | [@SusanH_ROM](https://twitter.com/SusanH_ROM)

2020 ROM AWARD RECIPIENTS

Every spring, the ROM hosts a special reception to celebrate the exceptional community of supporters whose generous support has made the ROM Canada's world museum.

Although the Museum's closure prevented the gathering from taking place this year, the ROM is delighted to announce that the **2020 Lieutenant Governor's Distinguished Service Award** and the **Distinguished Corporation Award**—the ROM's highest honours—were awarded to **Martha Durdin** and **Richard Wernham** for their exceptional dedication and volunteer leadership and **Hatch** in recognition of its extraordinary partnership and support of the ROM.



Martha Durdin
Lieutenant Governor's
Distinguished Service Award



Richard Wernham
Lieutenant Governor's
Distinguished Service Award



John Bianchini
Chairman & CEO, PMH
Distinguished Corporation Award



LIVES AND LEGACIES

Invest in the ROM's future today

Tom Miller has always believed in the power and purpose of storytelling—for entertainment, for education, for preserving culture, and for instilling moral values. For bringing people together.

Miller moved to Canada in 1969 to become an arts teacher and dedicated his career to telling stories. In 1972, he co-founded the renowned Mermaid Theatre of Nova Scotia to share the excitement of the performing arts and the magic of literature with children through puppetry and music.

Telling old legends through modern interpretations is also central to his own paintings, which beautifully blend classics with whimsy.

Miller and his partner, Louis de Niverville, enjoyed 37 years together, and received wide acclaim in the Canadian art world. “We had an extraordinary, deep, mutually supportive relationship, and brought out the best in each other, artistically and personally,” says Miller. De Niverville’s work ranges from small drawings to huge public murals, including those in the SickKids atrium and Toronto Pearson Airport. Two major retrospective exhibitions of his work toured Canada, and his art is in international museums, private and corporate collections.

When de Niverville died early in 2019, Miller established an endowed fund at the ROM to ensure that his and de Niverville’s legacies are forever entwined in a meaningful and lasting manner.

“We were bowled over by the Chinese collection, historic period rooms and the breadth of all there was to see. Spending time in natural history showed us that there was more to the history of the world than just human history. Every gallery shares important narratives, showing how universal storytelling is in all cultures over all eras and parts of the world. And the mandate of art as well as culture and nature makes the ROM relevant and timeless.”

“

I’m so pleased that Louis’ legacy is being furthered through this lasting link to Canada’s great museum.

Miller will contribute to the de Niverville fund through his lifetime and through his own bequest. “I visit the ROM often to get ideas for my paintings and am working on a series that includes Museum objects. The narratives are inspirational. So it’s more than a place to give, it’s a lifeline for me. I’m so pleased that Louis’s legacy is being furthered through this lasting link to Canada’s great museum. And I sense the continuity of culture, of us, over time.”

The ROM is thrilled and grateful that Miller will include the ROM in his will. All donors who advise the Museum of a legacy intention are invited to join the Currelly Legacy Society (CLS). While COVID-19 has postponed onsite events, Miller and other CLS members can look forward to several exclusive virtual patron programs.

Endowment Fund Gifts

By establishing a named endowment—either today or in your estate plans—you can honour a loved one or keep your own legacy alive at the ROM by supporting its future.

LEARN
MORE

To learn more about leaving a legacy at the ROM, contact Janice Correa at janicec@rom.on.ca.



EMBRACING CHANGE IN EXTRAORDINARY TIMES

A reaffirmed commitment to digital education

In a typical year at the ROM, the fall season would come with the excited bustling of school children as they explore our galleries and apply their learning in our hands-on education spaces. However, as we all suddenly were thrust into navigating the impacts and uncertainty of the global COVID-19 pandemic, one thing became apparent: this has not been a typical year.

With the reopening of public schools in Ontario, classroom learning has resumed in markedly different circumstances. And with back-to-school plans having largely shuttered the possibility of extracurricular activities, such as educational field trips, for the current school year, the ROM also pivoted the delivery of our onsite learning programming to respond to the changing world around us.

Change comes with the opportunity to further embrace innovation, creativity, and flexibility in exciting and productive ways. Prior to the pandemic, the ROM had already been undertaking important steps towards reinventing its model of museum learning for the 21st century and beyond. To accelerate this shift towards digitally enriched

education during the pandemic, our donors responded by helping digitally retrofit the Museum's classrooms. With their support, the ROM re-launched its School Visits Program in October as a dynamic distance-learning platform, where through new virtual visits offerings, teachers and students can access and engage with the Museum in real-time directly from their classrooms. Guided by the ROM's educators, Indigenous Knowledge Resource teachers, and Makerspace technicians, these curriculum-rich sessions activate the Museum's teaching collections to emphasize inquiry from multiple perspectives.

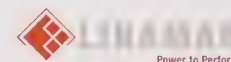
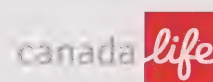
This online learning environment presents a proving ground for innovation, allowing the ROM to put into practice and validate new approaches in 21st-century learning. As we continue to develop our educational offerings to better meet the needs of teachers and students in an ever-changing world, this will inform an enhanced museum curriculum that engages young learners in discovery of global cultures, scientific inquiry, and connections with the natural world.

OUR EDUCATION PARTNERS

The ROM deeply appreciates the support of the following donors for making this transition possible, as well as their ongoing commitment to expanding educational access to the Museum.

William R. and Shirley Beatty Foundation

The Bennett Family Foundation



Nancy E.A. Main

The Rossy Foundation

Ada Slaight and The Slaight Family Foundation

Weinberg Family Foundation

DONORS ENDOW ROM CURATORSHIP OF NORTH AMERICAN ARCHAEOLOGY

One ROM curator can touch thousands of lives through the collections they develop, the exhibitions they curate, the students they mentor, the courses they teach, and through their own path-changing research and collaborations.

Perhaps no one appreciates this more than the Vettoretto Family, who have made a generous donation to establish the Isabel and Gino Vettoretto Curator of North American Archaeology. Their gift was matched by the ROM's Louise Hawley Stone Charitable Trust, to endow this prestigious and important position in perpetuity.

Dr. Craig Cipolla will be the inaugural holder of the Vettoretto Curatorship. He is Curator of North American Archaeology at the ROM and an Associate Professor of Anthropology at the University of Toronto.

"We are very proud to support Dr. Cipolla and the ROM's critical work in collaborative archaeology and repatriation," says ROM Governor Isabel Alves-Vettoretto. "The Museum has always been an important place of learning for our family, and we see this endowment as a way to ensure this important collection and the research associated with it will reach a wider audience."

The ROM's North American archaeology holdings include an extensive Ontario archaeology collection, representing all eras of human history in the province. Dr. Cipolla is designing new research on these rich collections, working with objects ranging in age from thousands of years old to more recent collections that date to the 19th century.



DR. CRAIG CIPOLLA

Isabel and Gino Vettoretto Curator
of North American Archaeology

Dr. Cipolla holds a PhD in Anthropology from the University of Pennsylvania. Prior to joining the ROM in 2016, he held positions at the University of Massachusetts; Lafayette College; and the University of Leicester (UK). He has directed the Mohegan archaeological field school since 2010 in partnership with the Mohegan Tribe of Connecticut (run through the Institute for Field Research) and is currently developing a similar field project here in Ontario.

Dr. Cipolla's publications include *Archaeological Theory in the New Millennium* and *Foreign Objects*, two books that rethink how archaeology works in the contemporary world. He has published important books, articles, and chapters, and received major grants from the National Science Foundation, the European Commission, and Wenner-Gren Foundation.



Students learn to do collaborative archaeology at the Mohegan Archaeological Field School in Connecticut under Dr. Cipolla's direction.



I seek to help reshape the discipline so that we produce inclusive, nuanced, and all-around better understandings of the past, present and future.

—Dr. Craig Cipolla
Isabel and Gino Vettoretto Curator
of North American Archaeology

A major theme of Dr. Cipolla's work is the last 500 years of Indigenous-colonial history, including studying the reservation system in the United States and the fur trade in Ontario. An important part of his role is also to enable other researchers and community members to access the ROM collection, and to help to train the next generation of archaeologists and museum professionals.

Dr. Cipolla's vital work reframes archaeology for the 21st-century. Another major focus of his research is collaborative Indigenous archaeology, which entails working with Indigenous communities and nations on research design, fieldwork, writing and repatriation efforts. The goal of this work is to better-establish deeper relationships between museums and Indigenous nations in Canada and in the U.S.

"I am honoured to have the privilege and challenge of helping to uncover and share new insights embedded in the rich archaeological collection at the ROM," says Dr. Cipolla. "In my role as Vettoretto Curator, I will do more than simply catalogue and study archaeological collections. I will work toward reshaping the discipline of archaeology through my research, teaching, collaborations, exhibitions and publications. I seek to help reshape the discipline so that we produce inclusive, nuanced, and all-around better understandings of the past, present and future."



Dr. Cipolla works with Wyandot Potter Richard Zane Smith in the Archaeology of the Americas collection room.

Set to be published in early 2021, Dr. Cipolla's new co-authored book, *Archaeological Theory in Dialogue*, critically examines different perspectives within archaeology, exploring ethical issues and the ways that the discipline relates to, and incorporates, Indigenous knowledge and expertise.

The ROM is one of Canada's most comprehensive "history classrooms" and one of its largest extracurricular learning institutions. In the Daphne Cockwell Gallery dedicated to First Peoples art & culture, which shares the cultures and ongoing contributions of First Nations, Inuit and Métis peoples, the Vettoretto Curator will integrate archaeological interpretations to help chronicle the deep and variegated histories of current-day Ontario.

Archaeological collections offer unique, long-term perspectives on the everyday lives and experiences of Indigenous peoples and settler-

colonists. From the earliest traces of human history to the impacts of colonialism, the ROM's holdings of North American archaeology—a collection of hundreds of thousands of objects—is a wellspring of knowledge as diverse and engaging as those whose histories it helps to tell. We are deeply grateful to the Vettoretto Family and the Louise Hawley Stone Charitable Trust for enabling such stories to be uncovered and understood.

LEARN MORE

To learn more about opportunities to endow a ROM curatorship or support the Museum, kindly contact, **Kathryn De Carlo** at kathrynd@rom.on.ca.

Endowed Curatorships The Isabel and Gino Vettoretto Curator of North American Archaeology is one of 35 curatorships at the ROM and one of five endowed curatorships to receive matching funds by the Louise Hawley Stone Charitable Trust.

Samurai Armour

A symbol of wealth, status, and power during the Edo Period

During Japan's Edo period (1603–1868), samurai were members of the ruling class, and their armour reflected their prestigious social status. High-ranking samurai commissioned elaborate, majestic styles of armour for ceremonial purposes. While primarily used as functional military protection during the preceding five hundred years, samurai armour evolved to symbolize wealth and class during the more peaceful Edo period. ▣

Small Treasures of Japan features objects from the ROM's Japanese collections. The installation examines several extraordinary pieces, including a selection of Inro and netsukes, as well as Japanese toys, miniatures, and dolls.

👁 On display near the Sir Edmund Osler Gate (at the entrance to the Asian suite of galleries).

Suit of samurai armour with kuwagata kabuto (helmet with horns). Wrought iron or steel, gilded, with leather and lacing 18th to mid 19th century, Edo period, Japan.



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our hearts



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R•M

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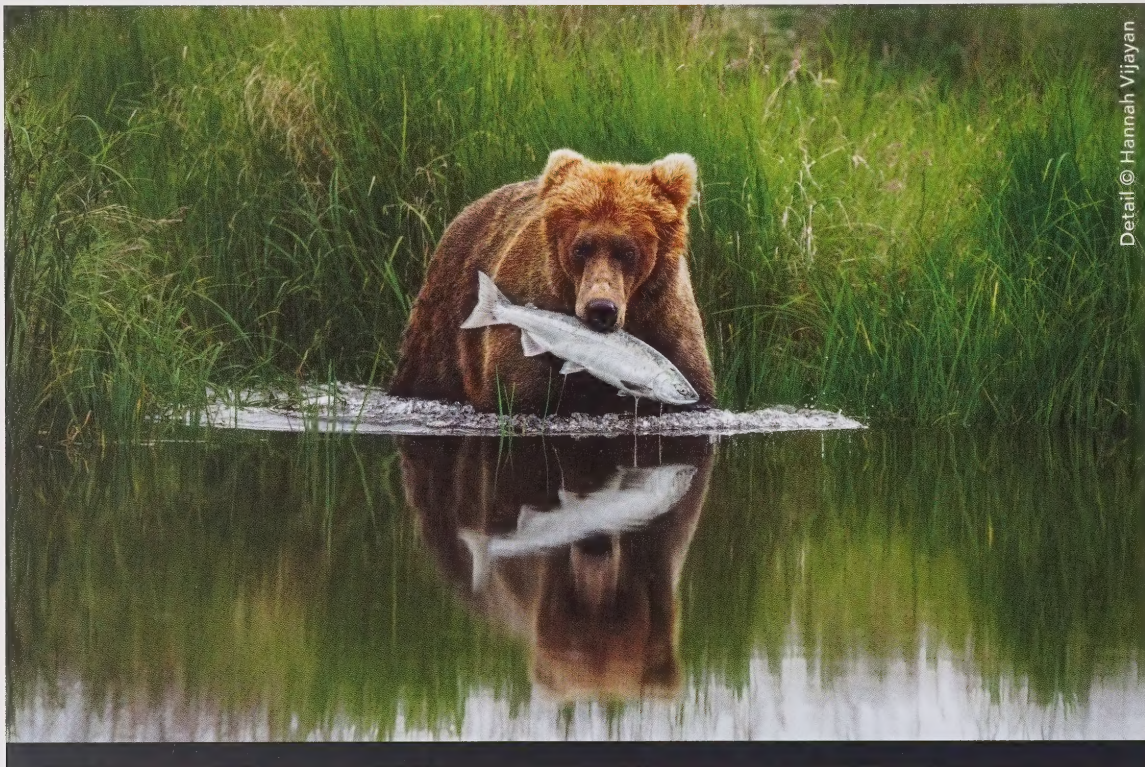


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